ROBBINS, MICHAEL WAYNE. Construction Series. (1973) Directed by: Associate Professor Walter Barker. Pp. 2

The purpose of this "Construction Series" is to explore the dynamic quality of the oblique in three dimensional space. These works are also concerned with the rhythms created by the repetition of the length, direction, location, and color of planes in space.

The construction material is painted wood. All surfaces were painted with white latex paint first. Later, color areas were added with acrylic paint. The works were designed to be hung on a wall.

CONSTRUCTION SERIES
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by

Michael W. Robbins
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A Thesis Submitted to
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Approved by

Warren Barker
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This thesis has been approved by the following committee of the Faculty of the Graduate School at The University of North Carolina at Greensboro.

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Date of Examination

CATALOGUE OF WORKS	DIMENSIONS OF GROUND PLANE
Construction Series III	15" x 15"
Construction Series IV	15" x 15"
Construction Series V	12" x 12"
Construction Series VI	15" x 15"
Construction Series VII	18" x 18"
Construction Series VIII	Circular, 18" Diameter
Construction Series IX	Circular, 24" Diameter
Construction Series X	Circular, 24" Diameter
Construction Series XI	Circular, 36" Diameter

Construction Series, three through eleven consists entirely of planar compositions. In each work the plane is seen as a force acting upon the planes it intersects. The planes can be seen as "fragments", or "moments of force" because the character of the straight plane is formal and suggests continuity. In essence, these planes expand continually outward. This feeling of expansion is enhanced by the fact that the planes extend far beyond the limits of the central ground plane that exists parallel to the wall.

In each work, two separate networks of primarily opposing forces are created. The directional forces of one network may be horizontal or vertical, while the other network is oblique at a forty-five degree angle to that direction.

The expressive quality of the oblique can be felt in each composition. These seem to cross the ground plane with much more force and implied movement than their more stable horizontal or vertical counterparts. This movement is more apparent in the compositions with many oblique planes. Similarity of direction forms these planes into a visual unit in which each plane seems to cross the composition simultaneously.

The width of the planes remains constant. The uniformity of the single-width plane is overcome by variation in length, direction, location and color.

Through these same elements, and repetitions of them, rhythms are created. These rhythmical measures help to produce a geometric unity

within each work. In addition, rhythm creates implied movement which corresponds to the forceful qualities of the oblique plane.

These works relate closely to many twentieth century artists working within the heritage of Constructivism. A close relation can be seen to the work of Charles Biederman, a pioneer in the area of the constructed relief, and more recently artists such as Richard Lippold and Otto Baertling. Both artists work in the area of wire sculpture and are concerned with the dynamic qualities of the oblique line in space.